

FOR SERIOUSLY SERIOUS GUITARISTS!

MASTERING FRETBOARD HARMONY



GUITAR

DVD

THE FOUNDATION

FIGURE 1 natural notes (the musical alphabet) on the A string

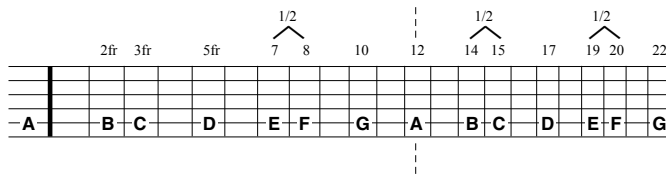
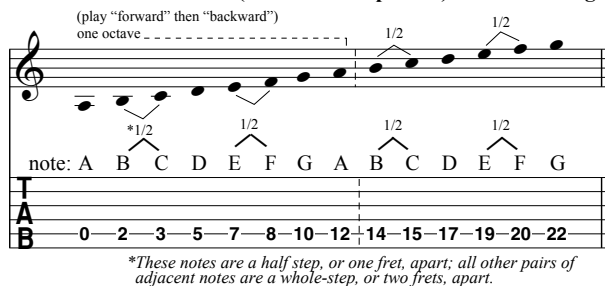


FIGURE 2 natural notes on the high E string

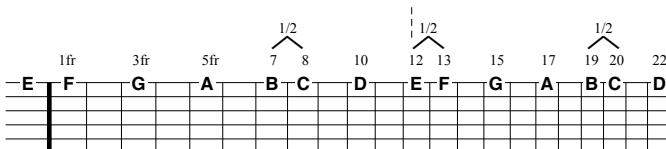
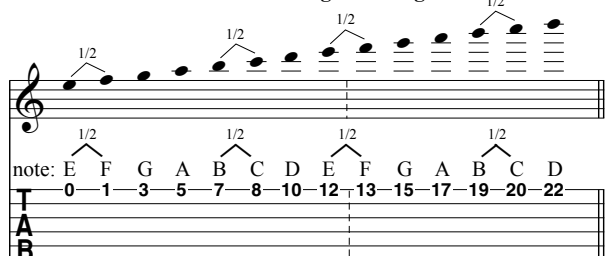


FIGURE 3 natural notes on the B string

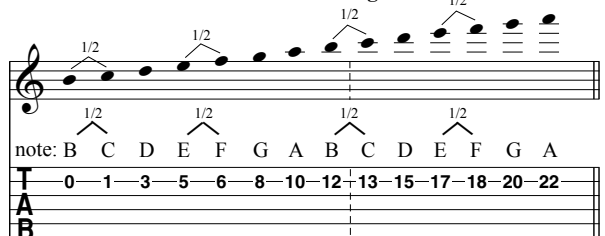


FIGURE 4 natural notes on the G string

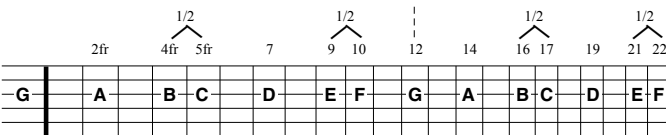
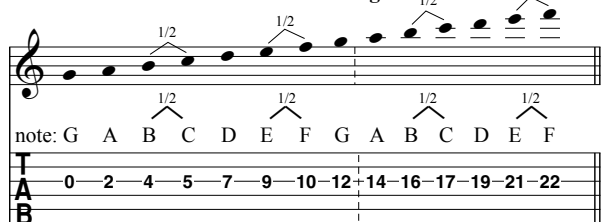


FIGURE 5 natural notes on the D string

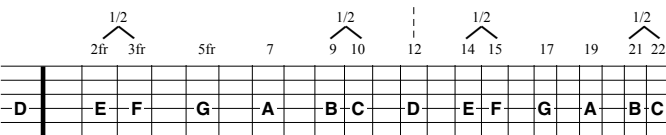
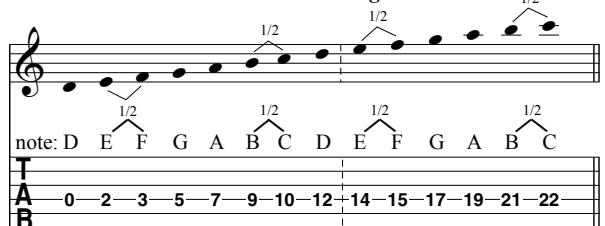
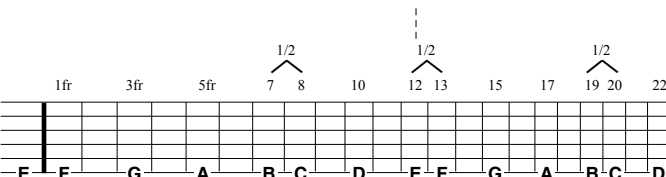
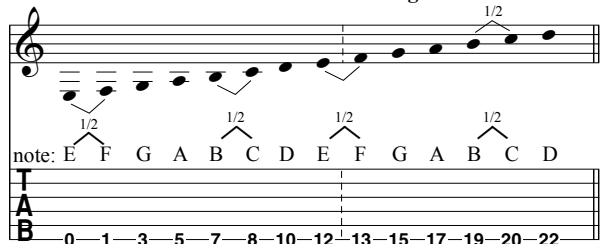


FIGURE 6 natural notes on the low E string



The Major Scale Formula

FIGURE 7 C major scale, ascending

scale degree: 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2

note: C D E F G A B C D E F G A B C D

T 5 7 5 6 8 5 7 8 10 12 13 15 17 19 20 22

A

B

FIGURE 8 C major scale, descending

scale degree: 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3

note: C B A G F E D C B A G F E D C B A G F E

T 8 7 5 8 6 5 7 5 4 7 5 3 2 5 3 2 5 3 1 0

A

B

The Major Scale Up and Down Each String

FIGURE 9 C major scale on the B string, one octave

scale degree: 1 2 3 4 5 6 7 1

note: C D E F G A B C

T 1 3 5 6 8 10 12 13

A

B

FIGURE 10 C major scale on the high E string, extended

scale degree: 1 2 3 4 5 6 7 1 2 1 7 6 5 4 3 2 1 7 6 5 4 3 4 5 6 7 1

note: C D E F G A B C D C B A G F E D C B A G F E F G A B C

T 8 10 12 13 15 17 19 20 22 20 19 17 15 13 12 10 8 7 5 3 1 0 1 3 5 7 8

A

B

FIGURE 11 C major scale on the B string, extended

scale degree: 1 2 3 4 5 6 7 1 2 3 4 5 6 5 4 3 2 1 7 6 5 4 3 2 1 7 1

note: C D E F G A B C D E F G A G F E D C B A G F E D C B C

T 1 3 5 6 8 10 12 13 15 17 18 20 22 20 18 17 15 13 12 10 8 6 5 3 1 0 1

A

B

FIGURE 12 C major scale on the G string, extended

scale degree: 1 2 3 4 5 6 7 1 2 3 4 1 7 6 5
note: C D E F G A B C D E F C B A G

T
A 5 7 9 10 12 14 16 17 19 21 22 5 4 2 0
B

FIGURE 13 C major scale on the D string, extended

scale degree: 1 2 3 4 5 6 7 1 1 7 6 5 4 3 2
note: C D E F G A B C C B A G F E D

T
A 10 12 14 15 17 19 21 22 10 9 7 5 3 2 0
B

FIGURE 14 C major scale on the A string, extended

scale degree: 1 2 3 4 5 6 7 1 2 3 4 5 1 7 6
note: C D E F G A B C D E F G C B A

T
A 3 5 7 8 10 12 14 15 17 19 20 22 3 2 0
B

FIGURE 15 C major scale on the low E string, extended

scale degree: 1 2 3 4 5 6 7 1 2 1 7 6 5 4 3
note: C D E F G A B C D C B A G F E

T
A 8 10 12 13 15 17 19 20 22 8 7 5 3 1 0
B

TWO-PART HARMONY:

The Major Scale Harmonized in Thirds on Each Pair of Adjacent Strings

FIGURE 16 C major scale in thirds on the B and high E strings

*M m m M M m m M M m M M m

T 0 1 3 5 7 8 10 12 13 15 17 18 20 22
A 1 3 5 6 8 10 12 13 15 17 18 20 22
B

*M = major third interval; m = minor third

FIGURE 17 C major scale in thirds on the G and B strings

T 5 6 8 10 12 13 15 17 18 19 21 22 5 3 1 0
A 5 7 9 10 12 14 16 17 19 21 22 5 4 2 0
B

FIGURE 18 C major scale in thirds on the D and G strings

T 9 10 12 14 15 17 19 21 9 10 7 5 4 2 0
A 9 10 12 14 15 17 19 21 9 10 7 5 4 2 0
B

FIGURE 19 C major scale in thirds on the A and D strings

T 2 3 5 7 8 10 12 14 15 17 19 21 22 2 0
A 2 3 5 7 8 10 12 14 15 17 19 21 22 2 0
B

FIGURE 20 C major scale in thirds on the low E and A strings

M m m M M m m M m m M M

T 7 8 10 12 13 15 17 19 20 22 3 2 0
A 7 8 10 12 13 15 17 19 20 22 3 2 0
B

FIGURE 21 running thirds in tempo with a metronome

Moderately ♩ = 100

T 0 1 3 5 6 8 10 12 13 15 17 18 20 22 19 17 15 13 12 10 8 7 5 3 1 0
A 0 1 3 5 6 8 10 12 13 15 17 18 20 22 19 17 15 13 12 10 8 7 5 3 1 0
B

FIGURE 22 converting a major third interval to a minor sixth

FIGURE 23 converting a minor third interval to a major sixth

8va throughout

Sva throughout

8 10 12 13 15 17 19 20 22 18 8 7 5 3

8va throughout
tremolo strum 16th notes

8va throughout
tremolo strum 16th notes

sim.

TAB

8 10 12 13 15 17 19 20 22 20 19 17 15 13 12 10 8 6 5 3 5 1 3 8 8

8va-----

8va-----1

TAB 13 15 17 18 20 22 13 12 10 8 6 5
9 10 12 14 16 17 9 7 5 4 2 0

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. Below the staff, the lyrics 'The Rose Tree' are written in a stylized font. The first line of the lyrics is 'The Rose Tree', and the second line is 'The Rose Tree'. The lyrics are aligned with the notes of the melody.

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a double bar line, then F4, E4, D4, C4, B3, A3, G3. The guitar tablature staff shows the corresponding fret numbers: 10, 12, 14, 15, 17, 19, 21, 22, followed by a double bar line, then 10, 9, 7, 5, 3.

The first staff of music is in treble clef and 2/4 time. It contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139,

FIGURE 30 C major scale in sixths on the G and high E strings


 $8\sqrt{q} \text{-----}$

8va-----]

The first system of music for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff shows a melodic line starting on G4, moving up stepwise to D5, then down to C5, and finally to B4. The tablature staff shows the corresponding fret numbers: 8-10-12-13-15-17-19-20 for the first measure, and 22 for the second measure. The second measure of the treble staff shows a descending melodic line from D5 to B4. The tablature staff shows the corresponding fret numbers: 8-7-5-3-1-0 for the first measure, and 9-7-5-4-2-0 for the second measure.

T
A
B

8-10-12-13-15-17-19-20-22-8-7-5-3-1-0
9-10-12-14-16-17-19-21-22-9-7-5-4-2-0



T	1	3	5	6	8	10	12	13	15	17	18	20	22	1	0
A	2	3	5	7	9	10	12	14	15	17	19	21	22	2	0

T 5 — 7 — 9 — 10 — 12 — 14 — 16 — 17 — 19 — 21 || 5 — 4 — 2 — 0 ||
A 7 — 8 — 10 — 12 — 14 — 15 — 17 — 19 — 20 — 22 || 7 — 5 — 3 — 2 ||
B

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a bass line of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4. The system ends with a double bar line.

THE ESSENTIAL GUITAR KEYS

E Major

FIGURE 34 E major scale on the high E string

8va throughout

T 0 2 4 5 7 9 11 12 14 16 17 19 21
A
B

FIGURE 35 E major scale on the B string

8va-----1

T 5 7 9 10 12 14 16 17 19 21 22 5 4 2 0
A
B

FIGURE 36 E major scale on the G string

let ring

T 9 11 13 14 16 18 20 21 9 8 6 4 2 1
A
B 0

FIGURE 37 E major scale in thirds on the B and high E strings

8va-----1

T 4 5 7 9 11 12 14 16 17 19 21 22 4 2 0
A 5 7 9 10 12 14 16 17 19 21 22 5 4 2
B

FIGURE 38 E major scale in thirds on the G and B strings

let ring

T 9 11 13 14 16 18 20 21 9 8 6 4 2 0
A
B 0

FIGURE 39 E major scale in thirds on the D and G strings

let ring

T 1 2 4 6 8 9 11 13 14 16 18 20 21
A
B 0

Key of G

FIGURE 40 G major scale

T 0 2 4 5 7 9 11 12
A
B

FIGURE 41 G major scale in thirds on the G and B strings

**let ring*

T 0 2 3 5 7 8 10 12 13 15 17 19 20 21
A
B 0

**optional: tune open A string down to G to use it as a bass pedal tone*

The “Friendliest” Major Keys

FIGURE 42 D major scale

T 3 5 7 8 10 12 14 15
A
B

FIGURE 43 A major scale

T 2 4 6 7 9 11 13 14
A
B

FIGURE 44 E major scale

T 2 4 6 7 9 11 13 14
A
B

FIGURE 45 B major scale

T 0 2 4 5 7 9 11 12
A
B

FIGURE 46 G major scale in thirds on the B and high E string

8va-----1

let ring

T 7 8 10 12 14 15 17 19 20 22 7 5 3 2 0
A 0 8 10 12 13 15 17 19 20 22 8 7 5 3 1
B

FIGURE 47 “leap-frogging” minor sixths and major thirds

8va-----1

T m6 M3 m6 M3 m6 M3 m6 M3 m6 M3
A 4 8 8 7 12 15 18 17 12 15 8 7 4 5 4 2 5 3 2
B

FIGURE 48 G major scale in sixths on the B and high E strings, “mandolin style”

tremolo strum 16th notes on the top two strings throughout

8va

let ring

T 3 5 7 8 10 12 14 15 17 19 20 22 22 20 19 17 15 13 12 10 8 7 5 3

A 0

B

FIGURE 49 G major scale in sixths on the G and high E strings

8va

*let ring

T 3 5 7 8 10 12 14 15 17 19 20 3 2 0

A 4 5 7 9 11 12 14 16 17 19 21 4 2 0

B 0

*optional: tune open A string down to G and use it as a bass pedal tone

FIGURE 50 sixths in G major on the D and B strings

*let ring

T 8 10 12 13 15 17 19 20 22 8 7 5 3 1 0

A 9 10 12 14 16 17 19 21 22 9 7 5 4 2 0

B 0

*optional: tune open A string down to G and use it as a bass pedal tone

FIGURE 51 sixths in G major on the A and G strings

T 0 2 4 5 7 9 11 12 14 16 17 19 21

A 2 3 5 7 9 10 12 14 16 17 19 21 22

B

FIGURE 52 sixths in G major on the low E and D strings

T 5 7 9 10 12 14 16 17 19 21 5 4 2 0

A 7 8 10 12 14 15 17 19 20 22 7 5 3 2

B

Harmonizing the Major Scale in Fifths on Adjacent Strings

FIGURE 53 C major scale in fifths on the B and high E strings

8va

T 3 5 7 8 10 12 13 15 17 19 20 22 3 1 0

A

B 0

FIGURE 54 C major scale in fifths on the G and B strings

8va

*let ring

T 8 10 12 13 15 17 18 20 22 8 6 5 3

A 5 7 9 10 12 14 16 17 19 5 4 2 0

B 0

*optional: tune low E string down to C

FIGURE 55 C major scale in fifths on the D and G strings

8va

*let ring

T 12 14 16 17 19 21 22 12 10 9 7 5 4 2 0

A 10 12 14 15 17 19 21 10 9 7 5 3 2 0

B 0

*optional: tune low E string down to C

FIGURE 56 same thing on the A and D strings

8va

T 5 7 9 10 12 14 15 17 19 21 22 5 3 2 0

A

B 0

FIGURE 57 same thing on the low E and A strings

8va

T 10 12 14 15 17 19 20 22 10 8 7 5 3 2 0

A

B 0

Fifths, Played on Non-adjacent Strings

FIGURE 58 C major scale in fifths on the G and high E strings

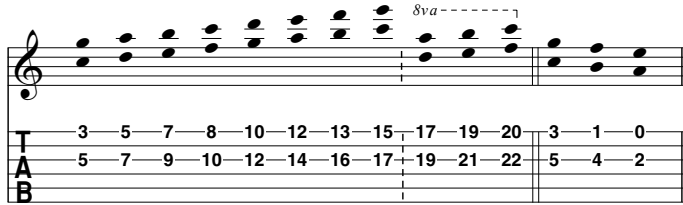


FIGURE 59 C major scale in fifths on the D and B strings

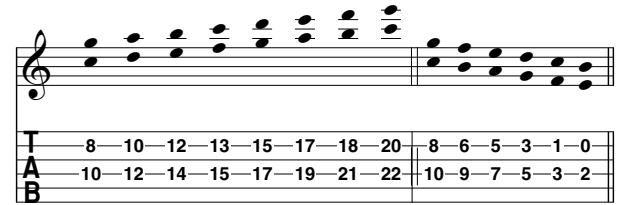


FIGURE 60 C major scale in fifths on the A and G strings

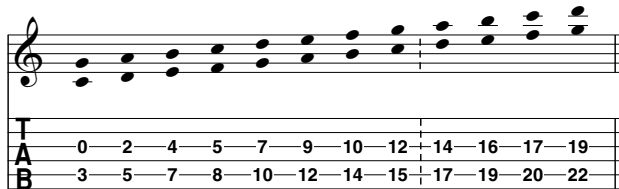


FIGURE 61 C major scale in fifths on the low E and D strings



The Major Scale Harmonized in Fourths

FIGURE 62 C major scale in fourths on the top two strings

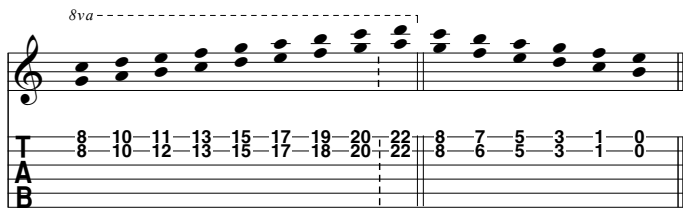


FIGURE 63 C major scale in fourths on the G and B strings

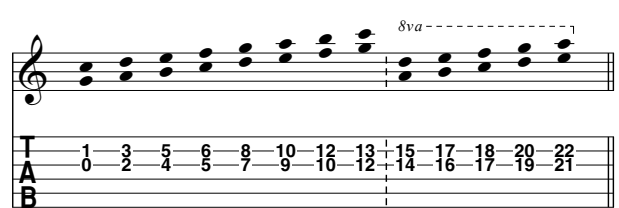


FIGURE 64 C major scale in fourths on the D and G strings

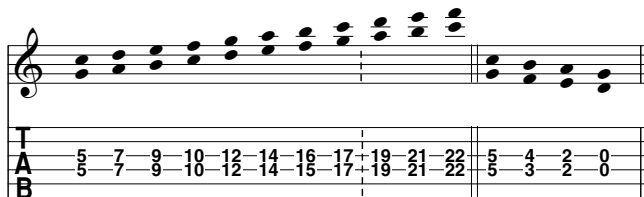


FIGURE 65 C major scale in fourths on the A and D strings

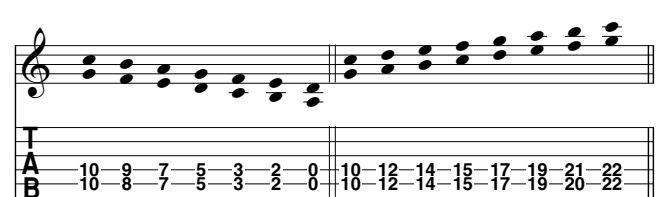
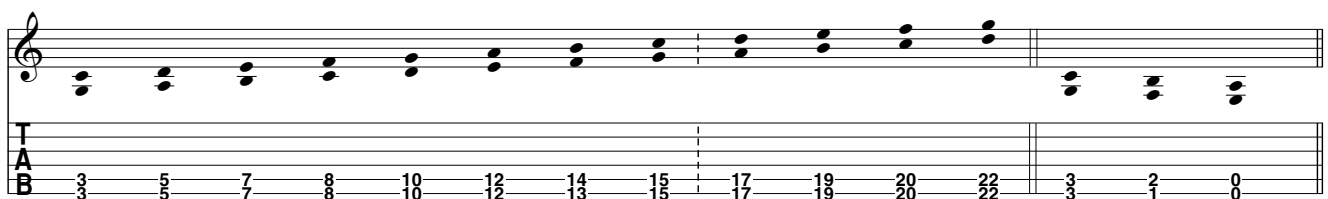


FIGURE 66 C major scale in fourths on the bottom two strings



THREE-PART HARMONY

The Major Scale Harmonized in Root-Position Diatonic Triads

FIGURE 67 C major triad
C major triad

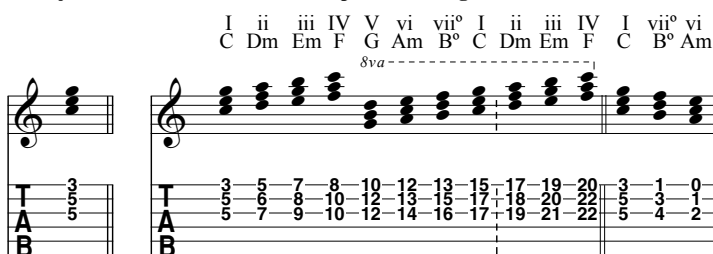


FIGURE 68 C major scale diatonic triads on the top three strings

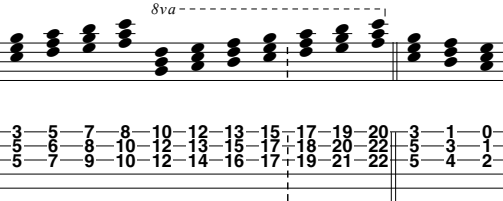


FIGURE 69 C major scale diatonic triads on the D, G and B strings

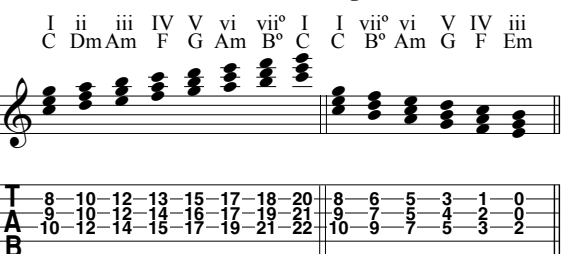


FIGURE 70 C major diatonic triads on the A, D and G strings

I C ii Dm iii Em IV F V G vi Am vii° B° I C

T											
A	0	2	4	5	7	9	10	12			
B	3	5	7	8	10	12	14	15			

FIGURE 71 same thing on the low E, A and D strings

I C ii Dm iii Em IV F V G vi Am vii° B° I C ii Dm I C vii° B° vi Am V G

T											
A	5	7	9	10	12	14	15	17	19	20	22
B	8	10	12	13	15	17	19	20	22		

Root-Position Diatonic Triads in the Key of G

FIGURE 72 G major scale diatonic triads on the top three strings

I G ii Am iii Bm IV C V D vi Em I G vii° F#° vi Em V D IV C iii Bm ii Am

δva ----- 1

T	10	12	14	15	17	19	20	12	8	7	5	3	2	0
A	12	14	16	17	19	21		12	10	9	7	5	4	2
B														

FIGURE 73 G major diatonic triads on the D, G and B strings

I G ii Am iii Bm IV C V D vi Em vii° F#° I G ii Am iii Bm IV C I G vii° F#° vi Em

δva ----- 1

T	3	5	7	8	10	12	13	15	17	19	20	3	1	0
A	5	7	9	10	12	14	16	17	19	21	22	5	4	2
B														

FIGURE 74 G major diatonic triads on the A, D and G strings

I G ii Am iii Bm IV C V D vi Em vii° F#° I G I G vii° F#° vi Em V D IV C

δva ----- 1

T											
A	7	9	11	12	14	16	17	19	21	22	7
B	10	12	14	15	17	19	21	22			10

Triad Inversions: Key of C

FIGURE 75 C major triads inversions on the top three strings

C root position C/E 1st inversion C/G 2nd inversion C root position C/E 1st inversion C root position C/G 2nd inversion

δva ----- 1

T	3	8	12	15	20	3	0
A	5	9	12	17	21	5	1
B							2

FIGURE 76 C major triads inversions on the D, G and B strings

C root position C/E 1st inversion C/G 2nd inversion C root position C root position C/G 2nd inversion C/E 1st inversion

δva - 1

T	8	13	17	18	8	5	1
A	10	14	17	20	10	9	2
B							

FIGURE 77 same thing w/arpeggiation

C root position C/E 1st inversion C/G 2nd inversion C root position C root position C/G 2nd inversion C/E 1st inversion

w/pick and fingers *δva* - 1

T	8	13	17	20	8	5	1
A	10	14	17	22	10	9	2
B							

FIGURE 78 C major triad inversions on the A, D and G strings

C root position C/E 1st inversion C/G 2nd inversion C root position C/E 1st inversion C/G 2nd inversion

T							
A	0	5	9	12	17	21	
B	3	7	10	15	19	22	

FIGURE 79 C major triad inversions on the bottom three strings

C root position C/E 1st inversion C/G 2nd inversion C root position C root position C/G 2nd inversion

T							
A	5	10	14	17	5	2	
B	8	12	15	20	8	3	

Triad Inversions: Key of G

FIGURE 80 G major triad inversions on the D, G and B strings

	G root position	G/B 1st inversion	G/D 2nd inversion	G root position	G/B 1st inversion	G root position	G/D 1st inversion
T	3	8	12	15	20	3	0
A	4	7	12	16	19	4	0
B	5	9	12	17	21	5	0

FIGURE 81 G major triad inversions on the top three strings

	G root position	G/B 1st inversion	G/D 2nd inversion	G root position	G/D 2nd inversion	G/B 1st inversion
T	10	15	19	10	7	3
A	12	15	20	12	8	3
B	12	16	19	12	7	4

FIGURE 82 G major triad inversions on the A, D and G strings

	G root position	G/B 1st inversion	G/D 2nd inversion	G root position	G root position	G/D 2nd inversion	G/B 1st inversion
T	7	12	16	19	7	4	0
A	9	12	17	21	9	5	0
B	10	14	17	22	10	5	2

FIGURE 83 G major triad inversions on the bottom three strings

	G root position	G/B 1st inversion	G/D 2nd inversion	G root position	G/B 1st inversion	G/D 2nd inversion
T	0	5	9	12	17	21
A	0	5	10	14	19	22
B	2	7	10	15	19	22

First-Inversion Diatonic Triads: Key of C

FIGURE 84 C major diatonic triads, 1st inversion, on the top three strings

I C/E	ii Dm/F	iii Em/G	IV F/A	V G/B	vi Am/C	vii° B°/D	I C/E	ii Dm/F	I C/E	vii° B°/D	vi Am/C	V G/B	IV F/A	iii Em/G
8	10	12	13	15	17	19	20	22	8	7	5	3	1	0
9	10	12	13	15	17	18	20	22	8	6	5	3	1	0
9	10	12	14	16	17	19	21	22	9	7	5	4	2	0

FIGURE 85 C major diatonic triads, 1st inversion, on the top three strings

I C/E	ii Dm/F	iii Em/G	IV F/A	V G/B	vi Am/C	vii° B°/D	I C/E	ii Dm/F	iii Em/G	IV F/A	V G/B	vi Am/C
1	3	5	6	8	10	12	13	15	17	18	20	22
0	3	5	7	9	10	12	14	15	17	19	21	22
2	3	5	7	9	10	12	14	15	17	19	21	22

FIGURE 86 C major diatonic triads, 1st inversion on the A, D and G strings

I C/E	ii Dm/F	iii Em/G	IV F/A	V G/B	vi Am/C	vii° B°/D	I C/E	ii Dm/F	iii Em/G	I C/E	vii° B°/D	vi Am/C	V G/B
5	7	9	10	12	14	16	17	19	21	5	4	2	0
5	7	9	10	12	14	15	17	19	21	5	3	2	0
7	8	10	12	14	15	17	19	20	22	7	5	3	2

Second-Inversion Diatonic Triads: Key of C

FIGURE 87 C major diatonic triads, 2nd inversion on the top three strings

I C/G	ii Dm/A	iii Em/B	IV F/C	V G/D	vi Am/E	vii° B°/F	I C/G	ii Dm/A	iii Em/B	IV F/C	V G/D	vi Am/E
0	1	3	5	7	8	10	12	13	15	17	19	20
0	2	4	5	7	9	10	12	14	16	17	19	22
0	2	4	5	7	9	10	12	14	16	17	19	21

I C/G ii Dm/A iii Em/B IV F/C V G/D vi Am/E vii° B°/F I C/G ii Dm/A iii Em/B IV F/C I C/G vii° B°/F vi Am/E V G/D

5 6 8 10 12 13 15 17 18 20 22 5 3 1 0
 5 5 9 10 12 14 16 17 19 21 22 5 4 2 0
 5 7 9 10 12 14 15 17 19 21 22 5 3 2 0

E/G# E/B E E/G# E/B E

1st 2nd root 1st 2nd root


inversion inversion position inversion inversion position

8va -----

TAB	0	4	7	12	16	19
	0	5	9	12	17	21
	1	4	9	13	16	21

C root position C/E 1st inversion

TAB: 3 5 1

C/E C/G C C/F C/G
δva ----- γ

 T 3 8 12 15 20
 1 5 8 13 17
 A
 B 2 5 10 14 17

The first measure of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The first measure contains two notes: a quarter note on the second line (D4) and a quarter note on the first space (C4). Above the staff, the letter 'C' is written above the first note, and the letter 'C' is written above the second note. Below the staff, the letters 'T' and 'A' are written under the first note, and the letter 'B' is written under the second note. The rhythm is indicated by a '4' below the first note and a '3' below the second note.


C C/E C/G C C/E

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff and a tablature staff. The treble staff contains five chords: C (C4, E4), C/E (C4, E4), C/G (C4, G4), C (C4, E4), and C/E (C4, E4). Above the fifth chord, there is a note G4 with a slur and the text '8va---' above it. The tablature staff shows the fret numbers for each note: 5, 8, 13, 17, 18 for the first five notes, and 5, 3, 10, 7, 14, 10, 17, 15, 22, 19 for the next ten notes.

5 8 13 17 18

5 3 10 7 14 10 17 15 22 19

C/G C C/E C/G

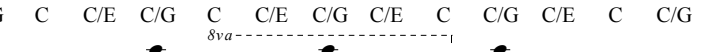


T

A	5	9	12	17
B	3	8	12	15

C/G C C/E C/G C C/E C/G C/E C C/G C/E C C/G C/E

8va -----|



T 8 13 12 15 20 15 17 13 8 5

A 5 9 5 9 8 13 17 13 17 14 10 5 0

B 3 8 7 10 10 14 17 14 17 14 10 7 3 0

N.C.(C)(Dm)(Em)(F) (G) (Am)(B^o)(C) (B^o)(Am)(G) (F) (Em)(Dm)

δva *γ*

The first system of musical notation for 'The Wind' consists of a treble clef staff and a guitar TAB staff. The treble staff contains a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The guitar TAB staff shows the fret numbers for each note: 12, 13, 15, 17, 19, 20, 22, 12, 10, 8, 7, 5, 3, 1. Above the treble staff, the chord progression is written: N.C.(C)(Dm)(Em)(F) (G) (Am)(B^o)(C) (B^o)(Am)(G) (F) (Em)(Dm). A dashed line labeled *δva* spans from the first measure to the end of the system, and a bracket labeled *γ* spans from the 12th measure to the end of the system.

12-13-15-17-19-20-22-12-10-8-7-5-3-1

10-12-14-15-17-19-21-10-9-7-5-3-2-0

N.C.(C) (Dm)(Em)(F) (G) (Am)(B^o) (C) (Dm)(Em)(F) (C) (B^o) (Am)

5 6 8 10 12 13 15 17 18 20 22 5 3 1

3 5 7 8 10 12 14 15 17 19 20 3 2 0

N.C.(G) (Am) (Bm) (C) (D) (Em)(F#^o) (G)

TAB

0 1 3 5 7 8 10 12

2 0 2 3 5 7 9 10

N.C.(G) (Am) (Bm) (C) (D) (Em)(F#^o) (G) (Am)(Bm)(C) (G) (F#^o) (Em)

The musical notation shows a guitar solo in G major. The melody is played on the treble clef staff, and the bass line is indicated by fret numbers on the TAB staff. The solo consists of two measures. The first measure contains a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, and G5. The second measure contains a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3, and G3. The TAB staff shows the corresponding fret numbers for each note.

T	4	5	7	9	11	12	14	16	17	19	21	4	2	0
B	2	5	7	8	10	12	14	15	17	19	20	2	2	0

FIGURE 101 G major scale in 10ths on the D and high E strings

N.C.(G) (Am) (Bm) (C) (D) (Em) (F[♯]_o) (G) (Am) (Bm) (G) (F[♯]_o) (Em) (D)

T 7 8 10 12 14 15 17 19 20 22
A 5 7 9 10 12 14 16 17 19 21
B 5 4 2 0

FIGURE 102 G major triad inversions in 10ths and 11ths on the D and high E strings

T 7 10 15 19 22
A 5 9 12 17 21
B 5 0

FIGURE 103 G major triad inversions in 10ths and 11ths on the low E and G strings

T 4 7 12 16 17
A 3 7 10 15 17
B 3 7 10 15 17

FIGURE 104 G major triad inversions in 10ths and 11ths on the A and B strings

T 12 15 20
A 12 8 3
B 10 14 17

Harmonizing the Major Scale with Open-Voiced Triads

FIGURE 105 C major scale in open-voiced root-position triads on the A, D and B strings

C Dm Em F G Am B^o C Dm Em F C B^o Am

T 5 6 8 10 12 13 15 17 18 20 22
A 5 7 9 10 12 14 15 17 19 21 22
B 3 5 7 8 10 12 14 15 17 19 20

FIGURE 106 C major scale in open-voiced root-position triads on the D, G and high E strings

C Dm Em F G Am B^o C B^o Am G F Em Dm

T 12 13 15 17 19 20 22
A 12 10 8 7 5 3 1
B 10 12 14 15 17 19 21 22

FIGURE 107 arpeggiation pattern

C Dm Em F G Am B^o C

T 5 6 8 10 12 13 15 17 18 20 22
A 5 7 9 10 12 14 15 17 19 21 22
B 3 5 7 8 10 12 14 15 17 19 20

“STACKED” CHORD VOICINGS

Stock Open Chords (a.k.a. “Cowboy” chords)

FIGURE 108 **FIGURE 109** **FIGURE 110** **FIGURE 111** **FIGURE 112** **FIGURE 113** **FIGURE 114** **FIGURE 115** **FIGURE 116** **FIGURE 117**

C G D A G G⁵ Am Dm Em E

Barre Chords

FIGURE 118 **FIGURE 119** **FIGURE 120** movable “E shape”

F E E F F[♯](G^b) G G[♯](A^b) A A[♯](B^b) B

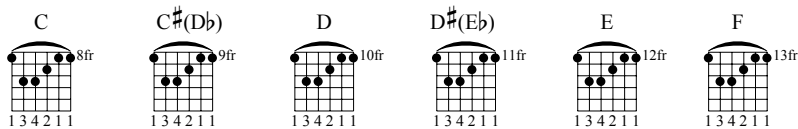


FIGURE 121

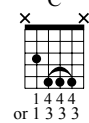


FIGURE 122 the “rock” A voicing and fingering

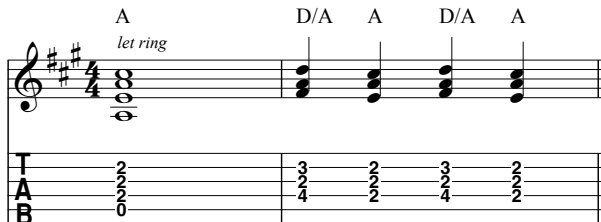


FIGURE 123 movable “A” shape

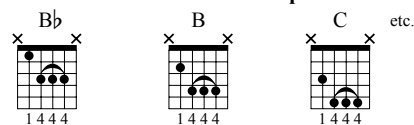


FIGURE 124

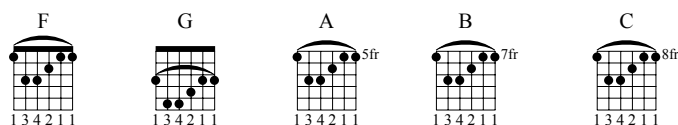


FIGURE 125

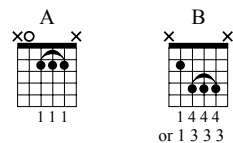


FIGURE 126

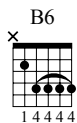


FIGURE 127

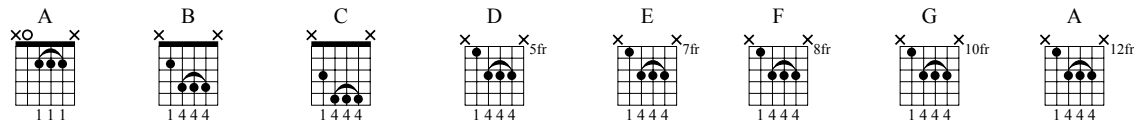


FIGURE 128 parallel movement with “E shape” major barre chords

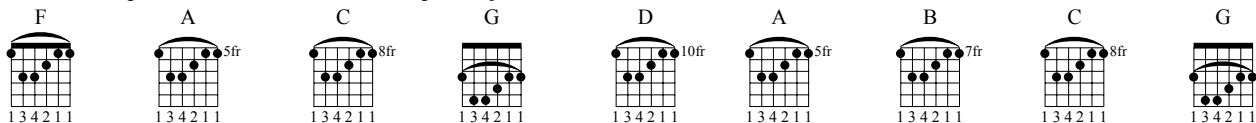


FIGURE 129 the I, IV and V chords generated from the C major scale

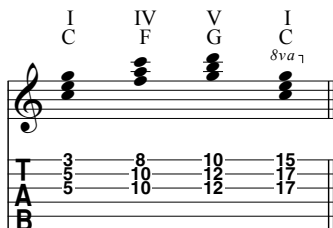


FIGURE 130 C major

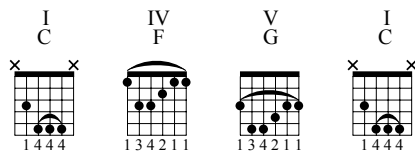


FIGURE 131 C major

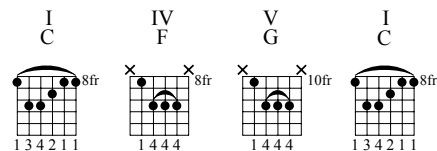


FIGURE 132 A major

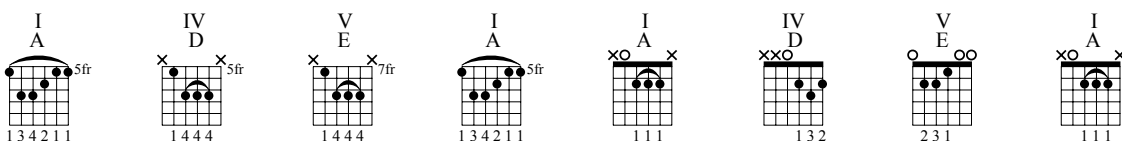


FIGURE 133 B major

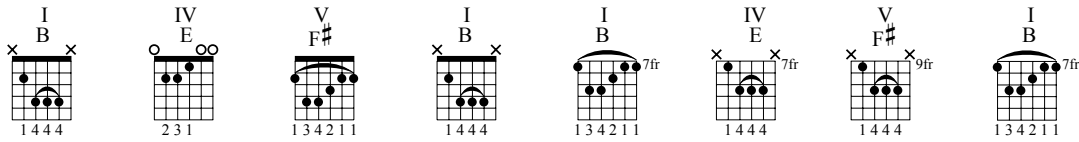


FIGURE 134 C major

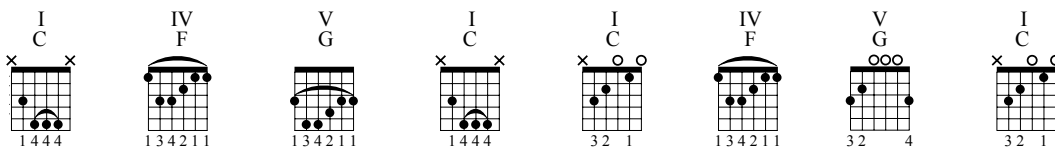


FIGURE 135 D major

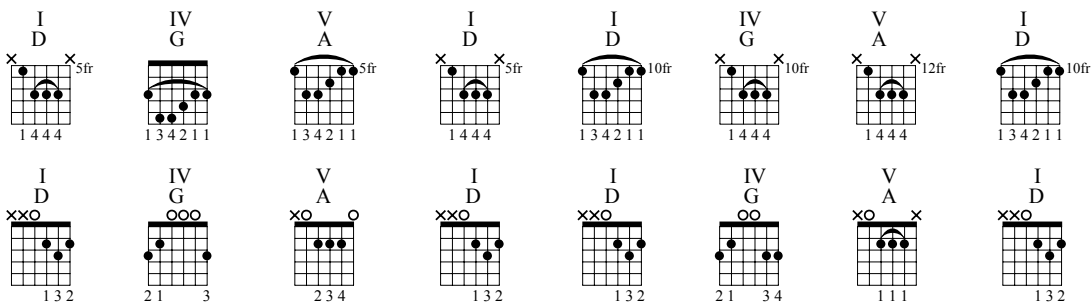


FIGURE 136 E major

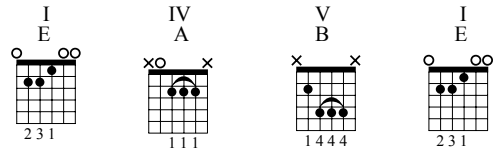


FIGURE 137 I-IV-V progression in E



FIGURE 138 F major

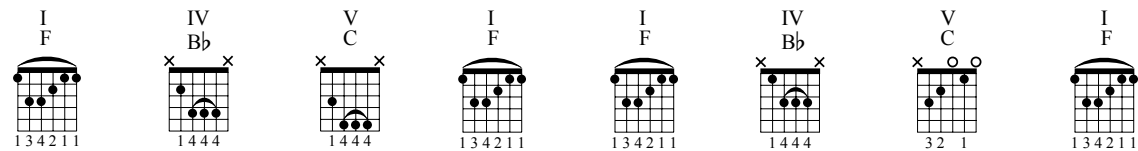
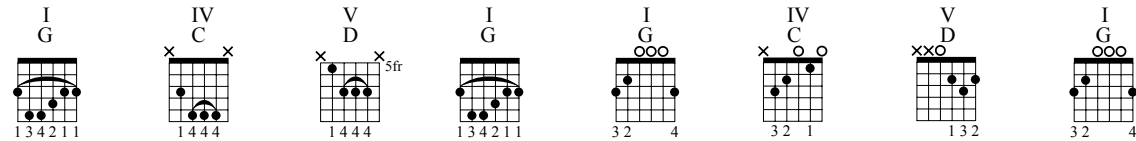


FIGURE 139 G major



Relative Minor and Major Chords

FIGURE 140

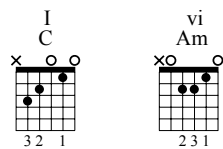


FIGURE 141

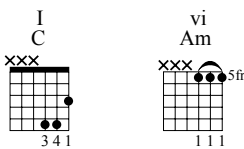


FIGURE 142

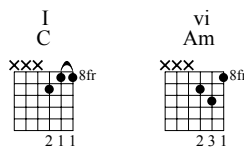


FIGURE 143

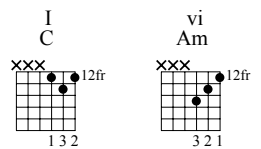


FIGURE 144

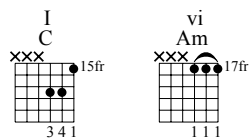


FIGURE 145 Key of A major

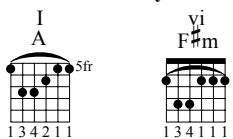


FIGURE 146 Key of B

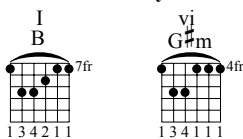


FIGURE 147 Key of C

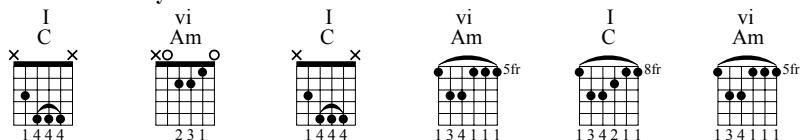


FIGURE 148 Key of D

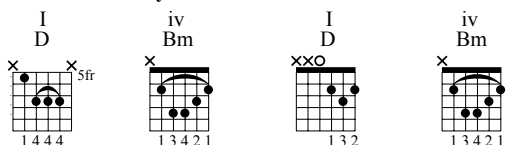


FIGURE 149 Key of E

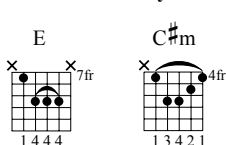


FIGURE 150 movable “Am shape” minor barre chord

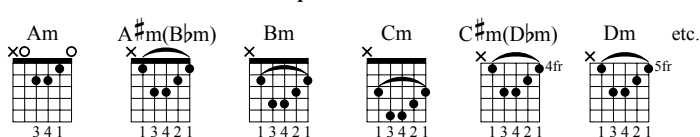


FIGURE 151 Key of F

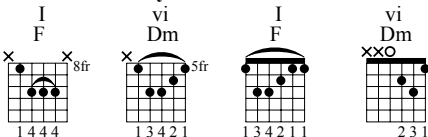


FIGURE 152 I-vi-I progression in F



FIGURE 153 diatonic progression in C



FIGURE 154 Key of G



Progressions that Incorporate the I, IV, V and vi (relative minor) Chords

FIGURE 155 Key of C

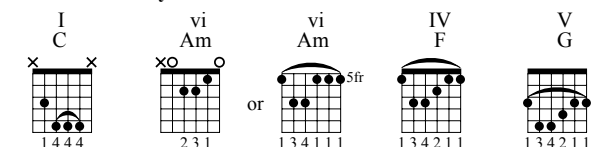


FIGURE 156 Key of D

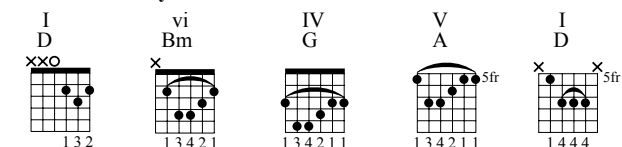


FIGURE 157 “Fifties-style” progression in D

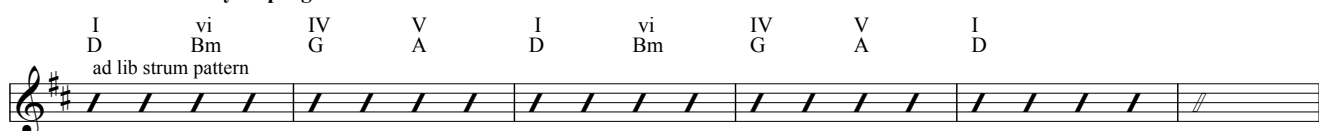


FIGURE 158 Key of G

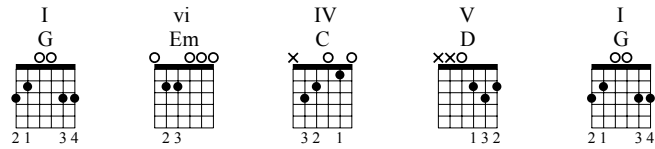


FIGURE 159 same thing w/triplet arpeggiation

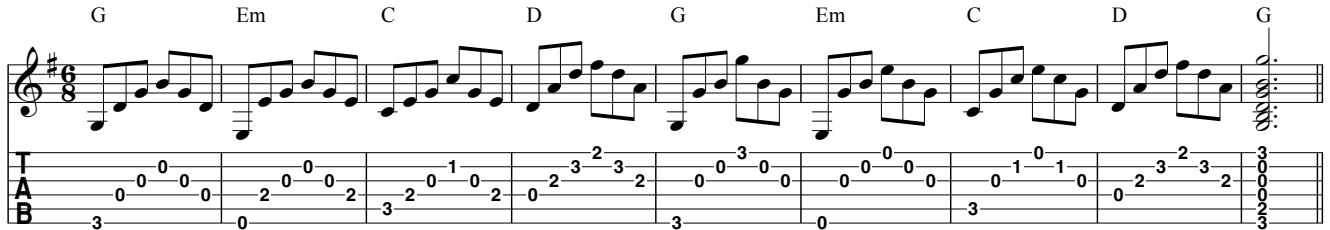


FIGURE 160 16th-note arpeggiation pattern

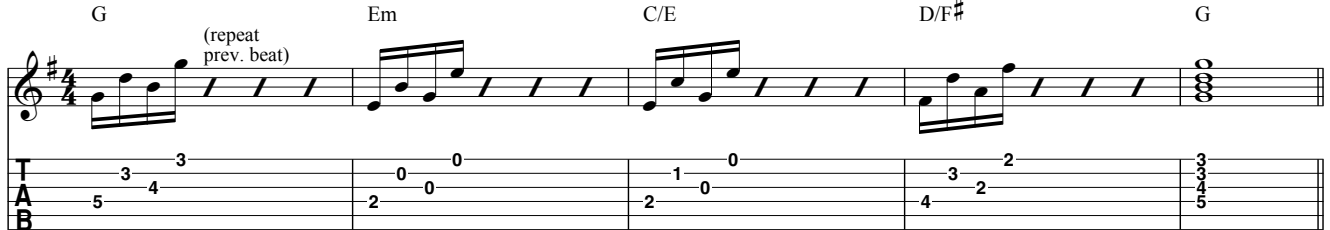
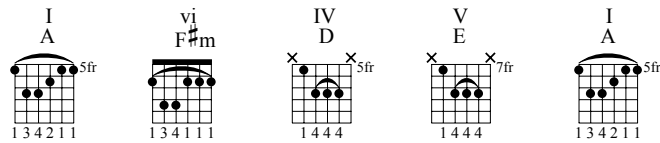


FIGURE 161 “Fifties-style” progression in A



Using Inversions in Diatonic Chord Progressions

FIGURE 162 G major triad inversions

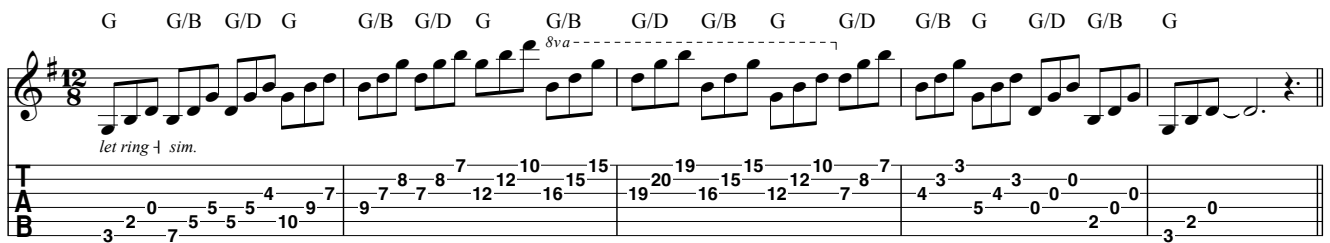


FIGURE 163 “raise-2” inversions

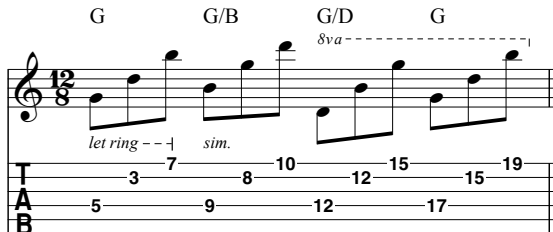


FIGURE 164 “raise-2” inversions of A major

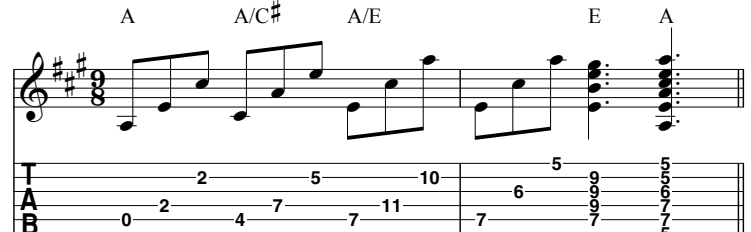


FIGURE 165 I-V-vi progression in C using an inversion

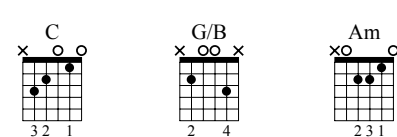


FIGURE 166 same progression in a higher position

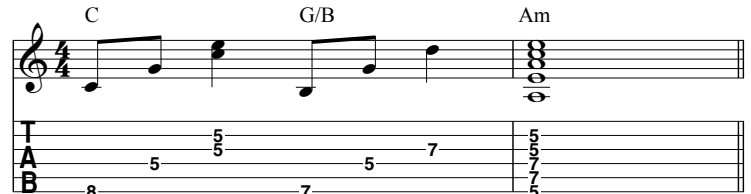


FIGURE 167 same progression w/arpeggiated open chords

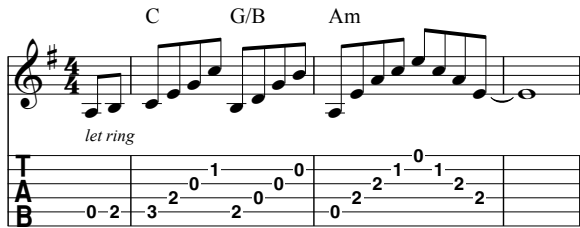


FIGURE 168 I-V-vi progression in G using an inversion w/arpeggiated open chords

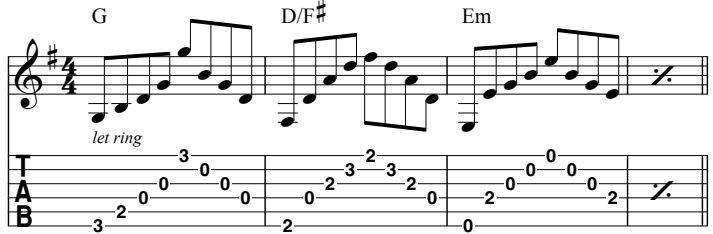


FIGURE 169 diatonic progression in G w/inversions

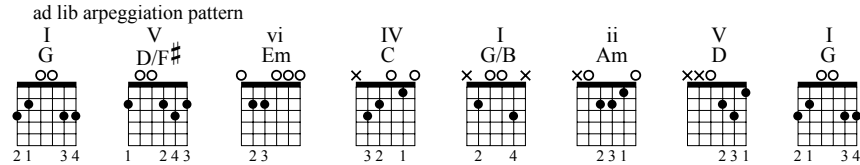


FIGURE 170 alternate voicing for second-to-last chord in previous example



DOMINANT SEVENTH CHORDS

FIGURE 171 dominant seventh chord played as a single-note arpeggio

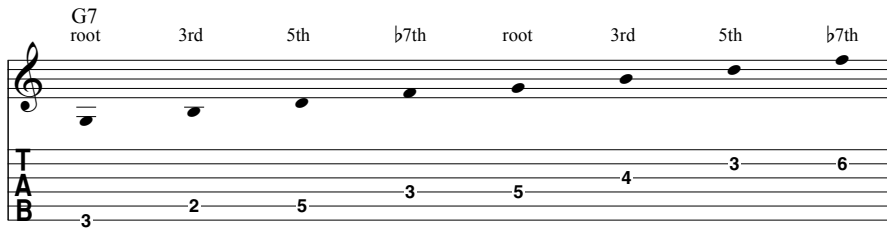


FIGURE 172 V7-I resolution in C

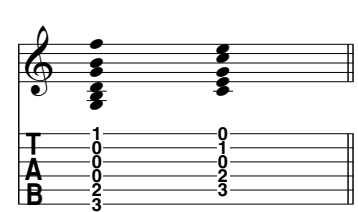
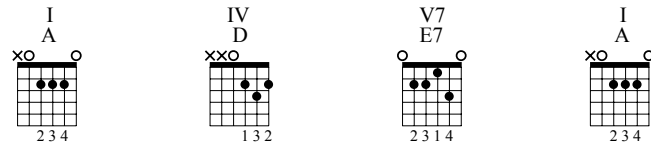


FIGURE 173 Key of A



Resolving the Tritone Interval

FIGURE 174 Key of D

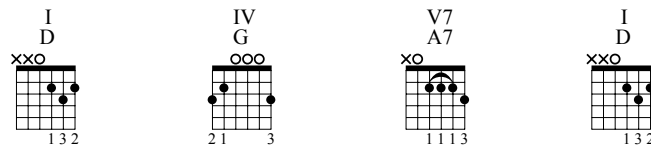


FIGURE 175 “stacked” A7 voicing

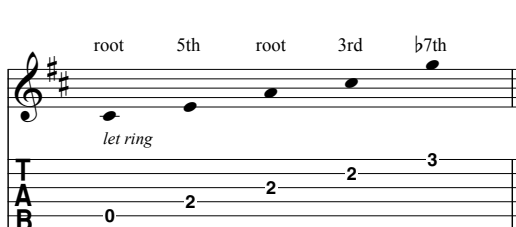


FIGURE 176 tritone resolution in D

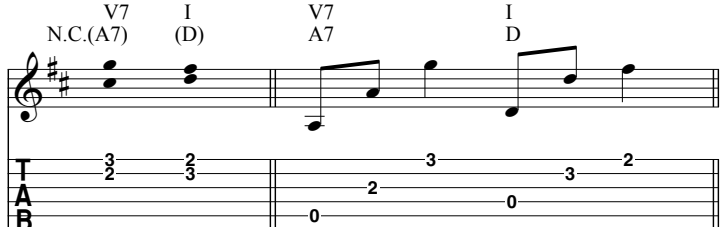


FIGURE 177 Key of C

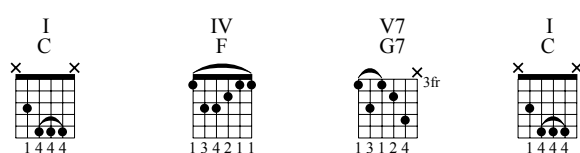


FIGURE 178 tritone resolution in C

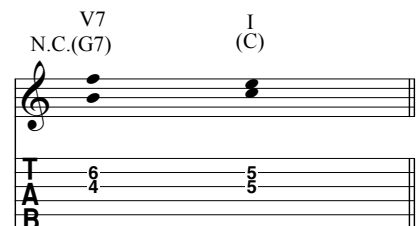


FIGURE 179 Key of A

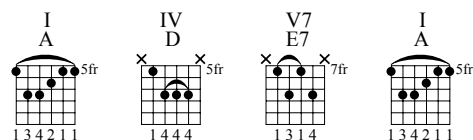


FIGURE 180 tritone expansion

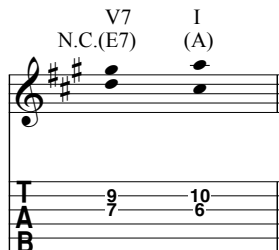
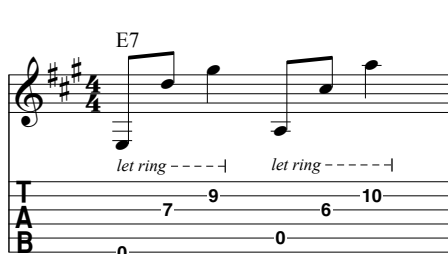
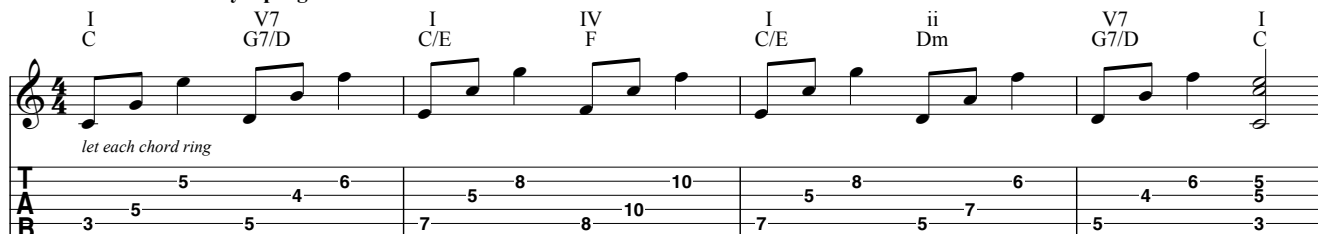


FIGURE 181 same thing w/root notes added



Inversions of Dominant Seventh Chords

FIGURE 182 classical-style progression in C



Secondary Dominant Chords

FIGURE 183 Key of G

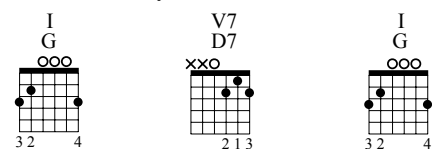


FIGURE 184 Key of A minor

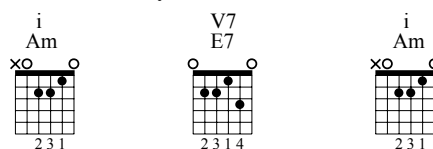


FIGURE 185 Key of A minor

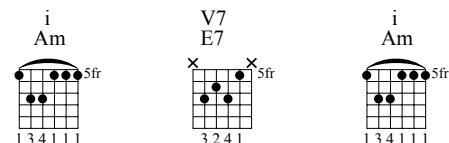


FIGURE 186 pivoting on a secondary dominant seventh chord in the key of G

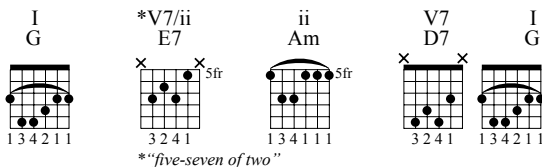


FIGURE 187 progression in G w/secondary dominants and inversions

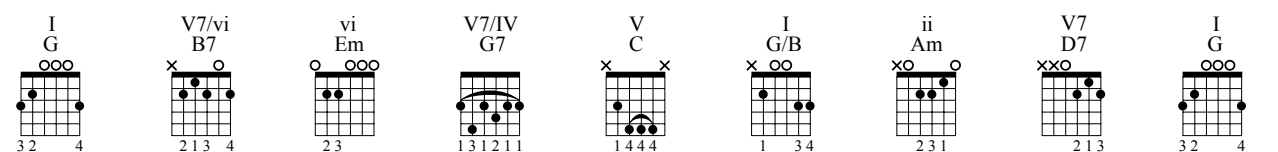
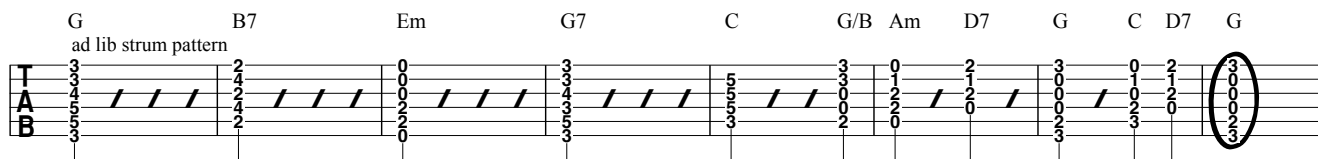


FIGURE 188 "Fifties-style" progression in G w/secondary dominants



Using Secondary Dominants with Inversions

FIGURE 189 Key of F

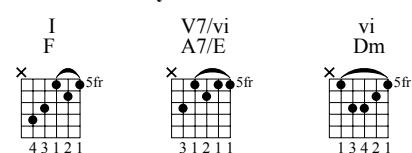
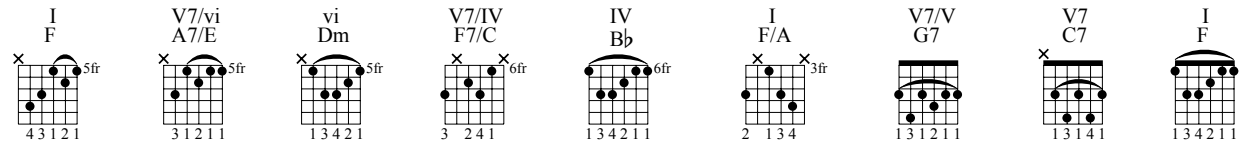


FIGURE 190 progression in F w/secondary dominants



VOICE-LEADING

The Minimal Movement Principle Applied to the I-IV-V Progression

FIGURE 191 I-IV-V-I in E major

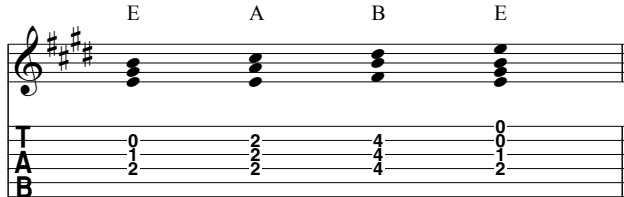


FIGURE 192 same progression w/higher inversions

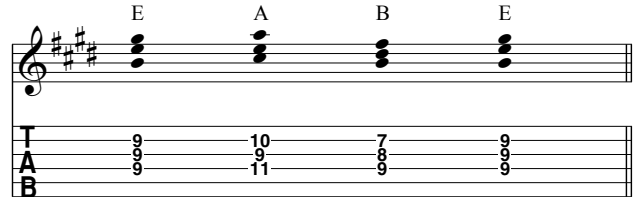


FIGURE 193 same voicings on higher strings

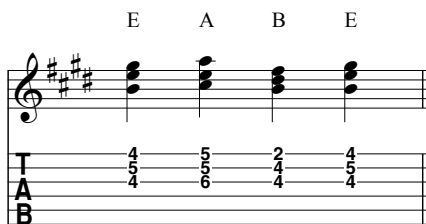


FIGURE 194 “raise-2” voicings in G

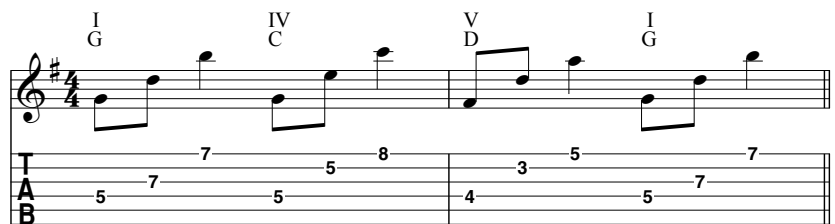


FIGURE 195 same progression with higher inversions

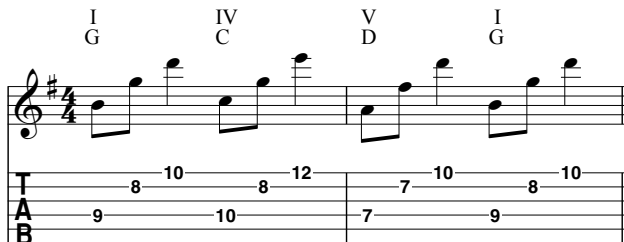
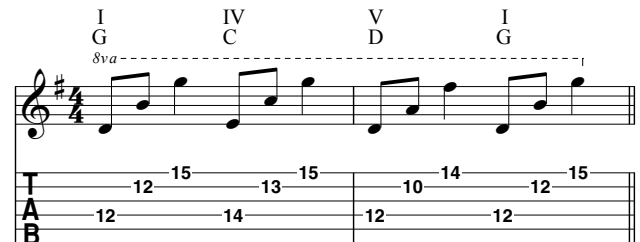


FIGURE 196 higher inversions



SUS4 CHORD VOICINGS

FIGURE 197 Key of D

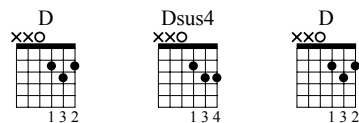


FIGURE 198 Key of E

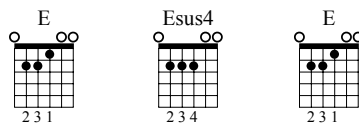


FIGURE 199 Key of A

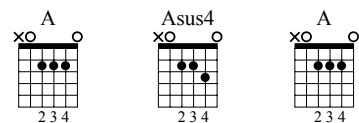


FIGURE 200 Key of C

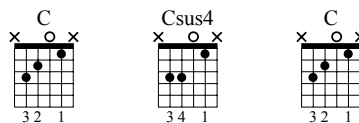


FIGURE 201 Van Halen-style progression w/sus4 chords

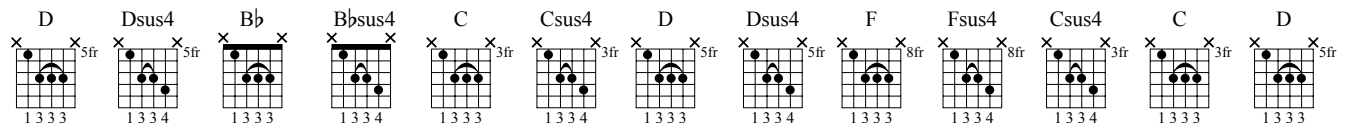


FIGURE 202 fifth-string-root movable major and sus4 barre chords

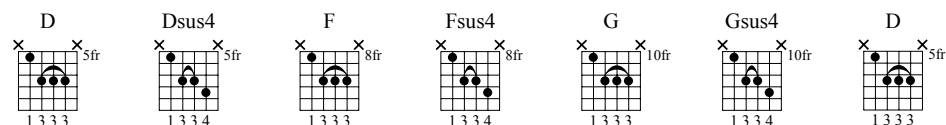
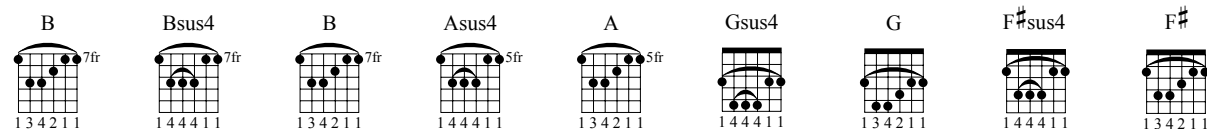


FIGURE 203 sixth-string-root major and sus4 barre chords



NON-DIATONIC CHORD PROGRESSIONS (“Breaking the Rules”)

FIGURE 204 a la “Light My Fire” intro

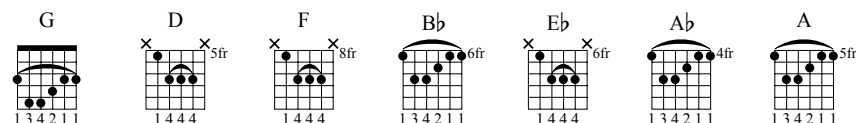


FIGURE 204 a la “Light My Fire” verse

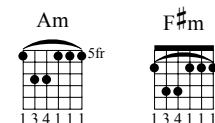
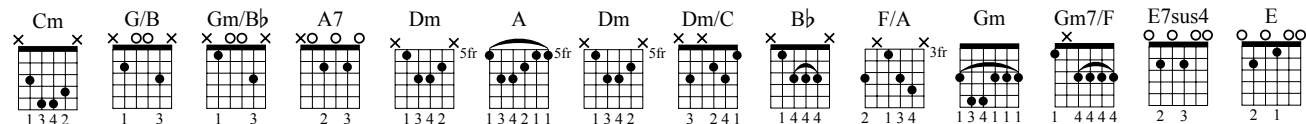


FIGURE 206 a la “Paranoid Android” choir section



THE MINOR-DROP PROGRESSION

FIGURE 207 Key of A minor

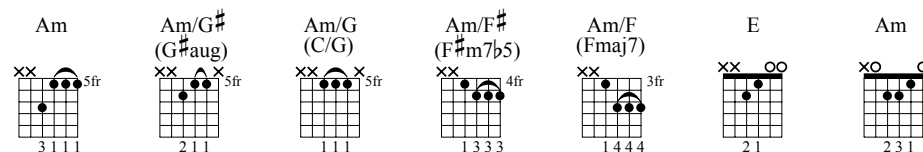
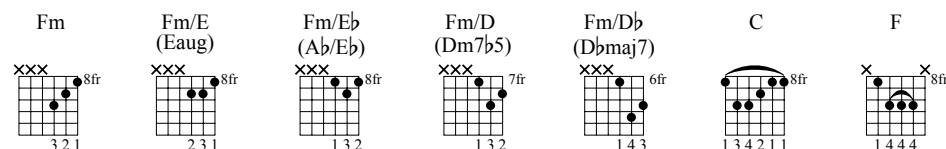


FIGURE 208 Key of F minor (a la “Michelle”)



THE HARMONIC MINOR SCALE AND ITS DIATONIC TRIADS

FIGURE 209 A harmonic minor scale up one string



FIGURE 210 C major and A natural minor



FIGURE 211 A harmonic minor scale in first position

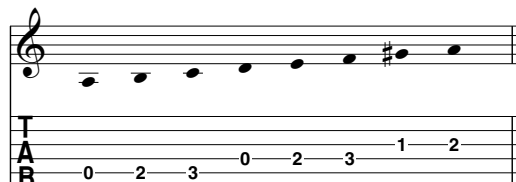
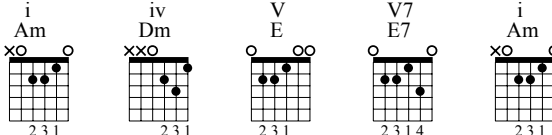


FIGURE 212 chords in A harmonic minor



i Em iv Am V7 B7 i Em

Sva-----

The musical score for 'Sva' is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a repeat sign after the first four measures. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a double bar line.

TAB

6	7	10	11	14	15	17	18	20	22	6	5	3	2
7	9	10	12	14	15	18	19	21	22	7	6	3	2

i Dm ii° E° III+ *F+ iv Gm V A VI B♭ vii C#° i Dm i Dm vii C#° VI B♭ V A
8va ----- 1

T 5 6 9 10 12 13 15 17
 A 6 8 10 11 13 15 17 18
 B 7 9 10 12 14 16 18 19

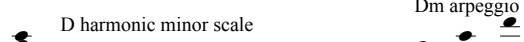
* "F augmented"

Dm D harmonic minor scale
Gm G "Ukrainian minor" mode
A A Phrygian-dominant mode

Dm

D harmonic minor scale

Dm arpeggio



TAB

5 6 7 5 5 7 8 5 7 8 6 7 6 10 10 13 10

i Dm iv Gm/D V A/C# i Dm

Four guitar fretboard diagrams are shown, each representing a different chord voicing:

- Dm/F:** Shows the D minor triad (D, F, A) with the F in the bass. Fingering: 1 (D), 2 (F), 4 (A). Accidentals: X on strings 1, 2, and 3.
- Gm:** Shows the G minor triad (G, Bb, D). Fingering: 2 (G), 1 (Bb), 4 (D). Accidentals: X on strings 1, 2, and 3; a flat symbol (b) is above the 4th fret of the 3rd string.
- A/E:** Shows the A major triad (A, C#, E) with the E in the bass. Fingering: 1 (A), 2 (C#), 4 (E). Accidentals: X on strings 1, 2, and 3; a sharp symbol (#) is above the 2nd fret of the 3rd string.
- Dm/F:** Same as the first diagram, showing Dm/F with fingering 1, 2, 4 and accidentals X on strings 1, 2, and 3.

THE MODES OF THE MAJOR SCALE

FIGURE 222 C major scale diatonic triads

C Dm Em Fm G Am B° C

δva -----|

T 3 5 7 8 10 12 13 15
A 5 6 8 10 12 13 15 17
B 5 7 9 10 12 14 16 17

FIGURE 223 D Dorian mode diatonic triads

Dm C Dm Em F G Am B° C Dm

δva -----|

T 5 3 5 7 8 10 12 13 15 17
A 6 4 6 8 10 12 13 15 17 18
B 7 5 7 9 10 12 14 16 17 19

FIGURE 224 E Phrygian mode diatonic triads

Em Dm Em F G F Em Dm C B° Am

let ring

T 7 5 7 8 10 12 10 8 7 5 3 1 0
A 9 7 9 10 12 10 8 7 5 3 1 0
B 0

FIGURE 225 F Lydian mode diatonic triads

F Em F G F Em Dm C B° Am

T 8 7 8 10 11 8 7 5 3 1 0
A 10 9 10 12 10 8 7 5 3 1 0
B 10 9 10 12 10 8 7 5 3 1 0

FIGURE 226 G Mixolydian mode triads

G F G Am G F Em Dm C B° Am

δva -----|

T 10 8 10 12 10 8 7 5 3 1 0
A 12 10 12 14 12 10 9 7 5 3 1 0
B 12 10 12 14 12 10 9 7 5 3 1 0

FIGURE 227 A Aeolian mode triads

Am B° C Dm Em F G Am

let ring

T 0 1 3 5 7 8 10 12
A 1 3 5 6 8 10 12 13
B 0 2 4 5 7 9 10 12 14

FIGURE 228 B Locrian mode triads

B° Am B° C Dm Em F G Am B°

T 1 0 1 3 5 7 8 10 12 13
A 3 1 3 5 6 8 10 12 13 15
B 4 2 4 5 7 9 10 12 14 16

FIGURE 229 C major scale/Ionian mode

T 5 7 5 6 8 5 7 8
A 5 7 5 6 8 5 7 8
B 5 7 5 6 8 5 7 8

FIGURE 230 D Dorian mode

T 5 6 8 5 7 8 10
A 5 6 8 5 7 8 10
B 5 6 8 5 7 8 10

FIGURE 231 E Phrygian mode

δva -----|

T 5 6 8 5 7 8 10 12
A 5 6 8 5 7 8 10 12
B 5 6 8 5 7 8 10 12

FIGURE 232 F Lydian mode

δva -----|

T 10 12 10 12 13 10 12 13
A 10 12 10 12 13 10 12 13
B 10 12 10 12 13 10 12 13

FIGURE 233 G Mixolydian mode

δva -----|

T 12 14 12 13 15 12 13 15
A 12 14 12 13 15 12 13 15
B 12 14 12 13 15 12 13 15

FIGURE 234 D Dorian mode and triads

Dm C Dm Em F G F Em Dm C B° Am B° C Dm

let ring

T 7 5 6 8 5 7 8 10 5 3 5 7 8 10 8 7 5 3 1 0 1 3 5
A 7 5 6 8 5 7 8 10 6 4 6 8 10 8 7 5 3 1 0 1 3 5
B 0 7 5 6 8 5 7 8 10 7 5 7 9 10 12 10 9 7 5 3 1 0 1 3 5

*optional: tune low E string down to D and use as a bass pedal tone

FIGURE 235 thirds in E Phrygian

let ring

T 8 6 5 3 1 0 2 3 5 6 8 8 10 12 10 8 7 8 10 12 13 12 10 7

A 8 7 5 4 2 0 2 4 5 7 9 8 10 12 10 8 9

B 0

FIGURE 236 F Lydian sixths

T 1 3 5 7 8 10 12 13 6 5 3 1 0 2 0 3

A 2 4 5 7 9 10 12 14 7 5 3 2 0 3 2 5

B

FIGURE 237 G Mixolydian thirds

T 13 12 10 8 7 7 5 3 5 7 7 5 8 6 5 3 5 4 5 4 3 0 3 2 3 0 3 2 3

A 12 10 8 7 8 5 3 5 7 8 5 8 6 5 3 5 4 5 4 3 0 3 2 3 0 3 2 3

B

FIGURE 238 G major scale/
Ionian mode

T

A

B 3 5 7 3 5 7 4 5

FIGURE 239 A Dorian mode

T

A

B 5 7 3 5 7 4 5 7

FIGURE 240 B Phrygian mode

T

A

B 7 3 5 7 4 5 7 4

FIGURE 241 C Lydian mode

T

A

B 3 5 7 4 5 7 4 5

FIGURE 242 D Mixolydian mode

T

A

B 5 7 4 5 7 4 5 7

FIGURE 243 E Aeolian mode

T

A

B 7 4 5 7 4 5 7 5

FIGURE 244 F# Locrian mode

T

A

B 4 5 7 4 5 7 5 7

FIGURE 245 G Ionian,
octave higher

T

A

B 5 7 4 5 7 5 7 3

Modes Played in Sixths and Thirds

FIGURE 246 C major scale in sixths

8va-----

T 8 10 12 13 15 17 19 20

A 9 10 12 14 16 17 19 21

B

FIGURE 247 G Mixolydian sixths

8va-----

T 3 5 7 8 10 12 13 15 17 19 20 22 3 6 5 3 1 0 2 0

A 4 5 7 9 10 12 14 16 17 19 21 22 4 7 5 3 2 0 3 2

B

7 5 3 1 3

5 7 5 4 2 2 2 4

FIGURE 248 G Mixolydian sixths

1 1 1 3 3 5 5 5 7 7 7 7 12 10 10 12 10 12

13 12 10 12 10 8 10 8 10 8 7 8 7 5 7 5 7 5 3 5 1 3 1 3

14 12 10 12 10 9 10 9 10 9 7 9 7 5 7 5 7 4 5 2 4 2 4

FIGURE 249 F Lydian sixths

8 7 5 3 1 0 1

9 7 5 4 2 0 2

FIGURE 250 F Lydian thirds

17 15 13 12 10 8 7 5

18 17 15 13 12 10 8 6

10 8 10 9 7 5 4 2

12 10 9 7 5 3

FIGURE 251 moving through the cycle using fifths and fourths

C F B \flat E \flat A \flat D \flat (C \sharp) G \flat (F \sharp) B E A D G C

10 8 6 6 4 4 2 14 12 9 7 5 3 8

FIGURE 252 alternating fourths and fifths

C F B \flat E \flat A \flat D \flat G \flat (F \sharp) B E A D G C

8 8 6 6 4 4 2 2 12 12 10 10 8

FIGURE 253 another option

15 15 13 13 11 11 9 9 7 7 5 5 3

FIGURE 254 moving across, then down the neck

8 8 8 8 9 9 7 7 5 5 3 3 1

FIGURE 255 major barre chords through the cycle

C F B \flat E \flat A \flat D \flat (C \sharp) G \flat (F \sharp) B E A D G C

134211 134211 134211 134211 134211 134211 134211 342 134211 134211 134211 134211

FIGURE 256 going through the cycle with 6th-string-root and 5th-string-root barre chords

C F B \flat E \flat A \flat D \flat (C \sharp) G \flat (F \sharp) B E A D G C

134211 1444 134211 1444 134211 1444 134211 1444 134211 1444 134211 1444

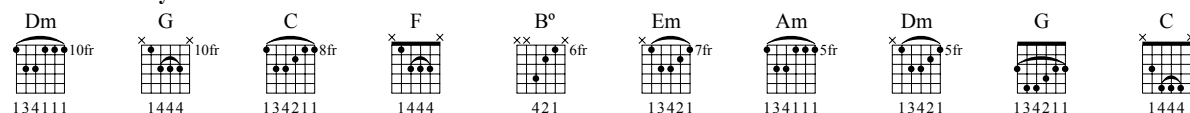
FIGURE 257 same approach, starting higher up the neck

C F B \flat E \flat etc.

1444 134211 1444 134211

MOVING DIATONICALLY THROUGH THE CYCLE OF FIFTHS

FIGURE 258 Key of C



DIATONIC SEVENTH CHORDS

FIGURE 259 stacking thirds to form a seventh chord

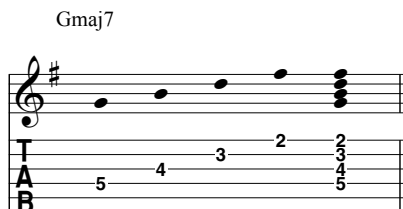
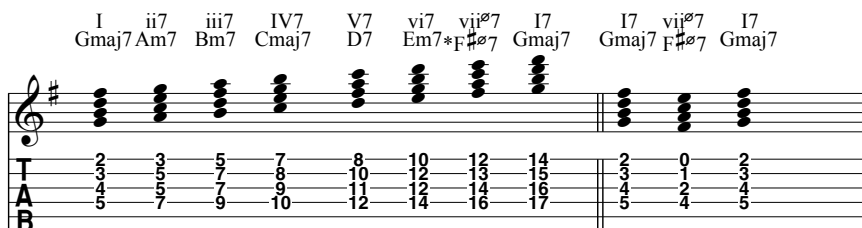


FIGURE 260 diatonic seventh chords in G major



*"half-diminished seven," a.k.a. "minor seven flat-five"

FIGURE 261 diatonic seventh-chord arpeggios in G major

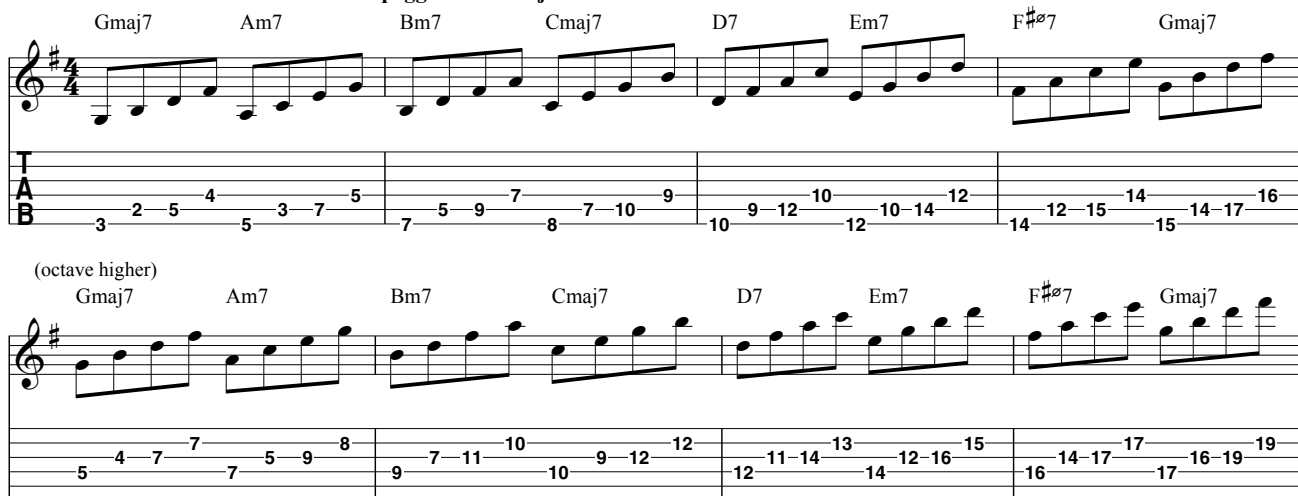


FIGURE 262 diatonic seventh-chords in C major

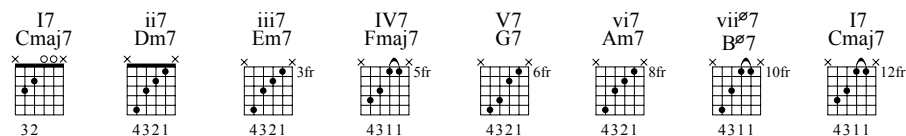


FIGURE 263 open voicings in G major

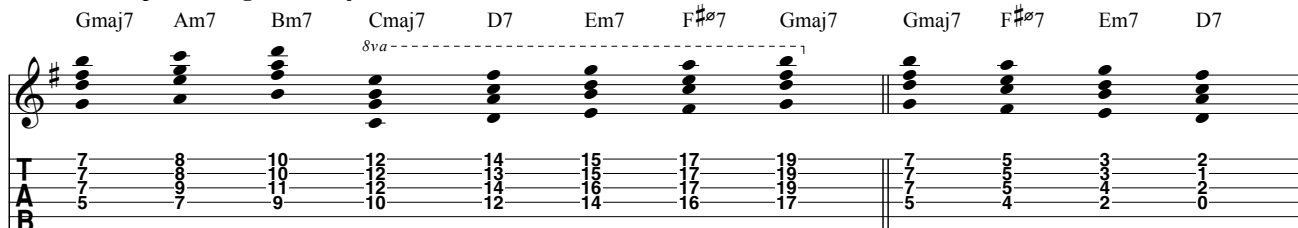


FIGURE 264 same type of voicings on the middle four strings

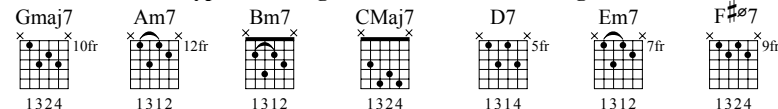
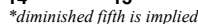


FIGURE 265 G major chord scale with the root, seventh and third



Gmaj7 Am7 Bm7 Cmaj7 D7 Em7 F#m7

1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4

Gmaj7 Am7 Bm7 Cmaj7 D7 Em7 F[#]7 Gmaj7

xx x 5fr xx x 7fr xx x 9fr xx x 10fr xx x 12fr xx x 14fr xx x 16fr xx x 17fr

1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4

(“Breaking the Rules,” part 2)

C 13 4	B^b 13 4	A^b 13 4	E^b/G 2 14	F 13 4	//	B^b 13 4	A^b 13 4	G^b 13 4	D^b/F 2 14	E^b 13 4	//	
A^b 13 4	G^b(F[#]) 13 4	E 13 4	B/D[#] 2 14	C[#] 13 4	//	F[#] 13 4	E 13 4	D 13 4	A/C[#] 2 14	B 13 4	//	
E 13 4	D 13 4	C 13 4	G/B 2 4	A 1 2	//	D 13 2	C 13 2	B^b 13 2	F/A 3 14	G 13 2	//	C 13 2

C B \flat A \flat E \flat F // B \flat A \flat G \flat D \flat E \flat // A \flat etc.

DESCENDING VOICE-LEADING: THE MAJOR-DROP PROGRESSION

FIGURE 270 progression in G w/descending voice

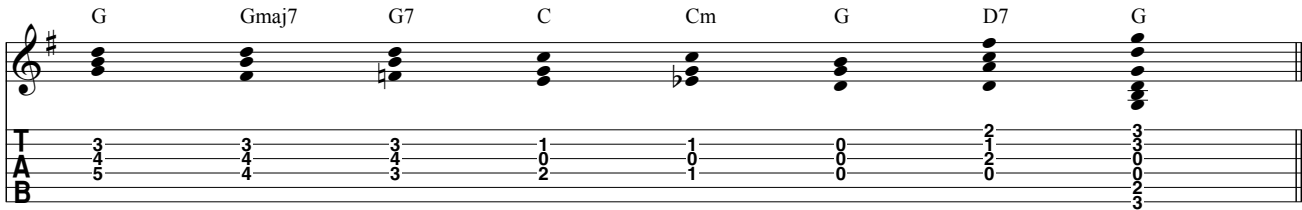
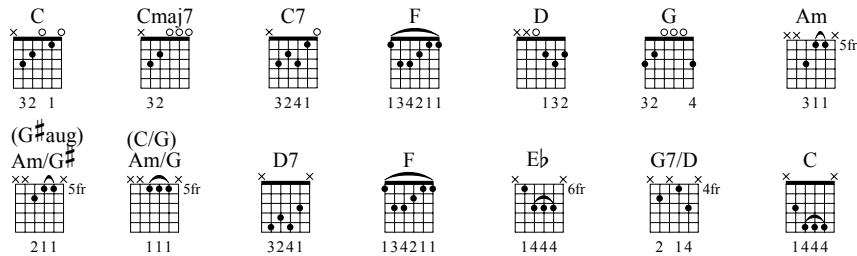


FIGURE 271 progression in C, a la “Something” verse



USING FIRST-INVERSION TRIADS AS “PIVOT CHORDS”

FIGURE 272 modulating up in minor thirds with inversions

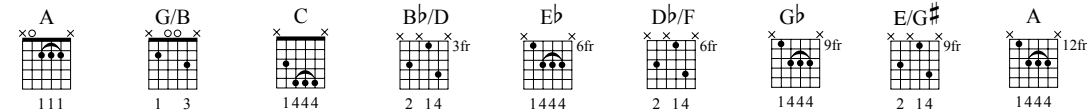


FIGURE 273 modulating down in minor thirds with inversions

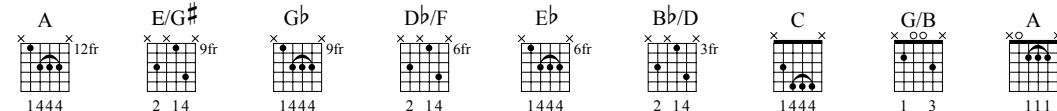


FIGURE 274 same progression with open voicings

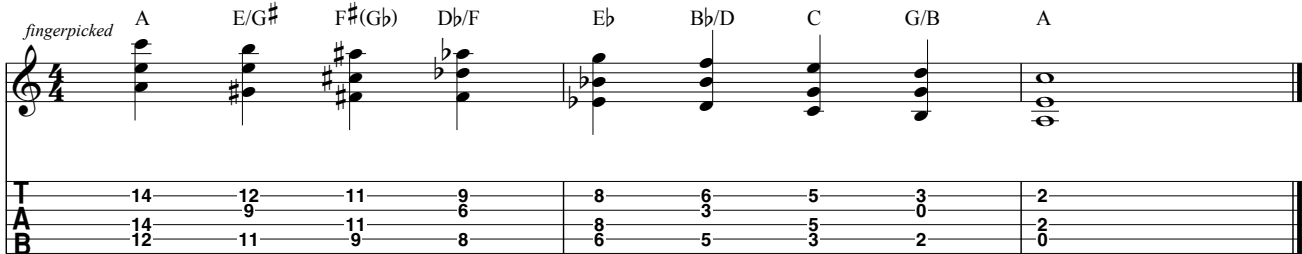
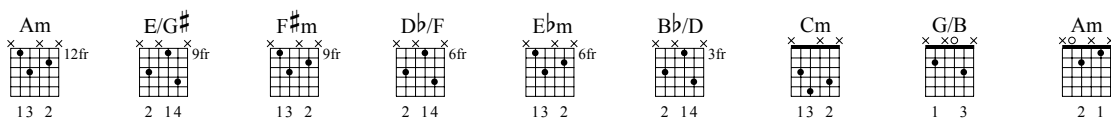


FIGURE 275 same approach used with alternating minor and major triads



BONUS SECTION!!!

Chord Voicings (in addition to the obvious Power Chords) that Cut Through Heavy Distortion

FIGURE 276



FIGURE 277

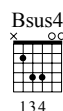


FIGURE 278



FIGURE 279

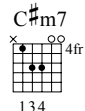
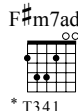


FIGURE 280



*fret w/thumb

FIGURE 281

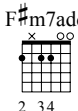


FIGURE 282

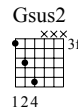
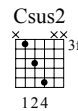


FIGURE 283

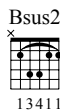


FIGURE 284

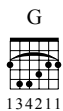


FIGURE 285

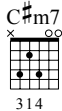


FIGURE 286-287

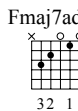
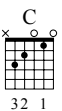


FIGURE 288

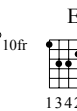
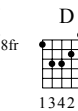
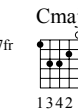
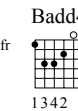
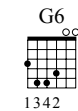
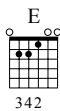


FIGURE 289

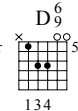
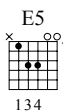


FIGURE 290

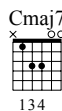


FIGURE 291

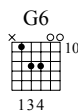
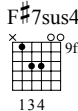


FIGURE 292

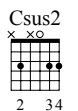
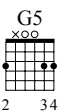


FIGURE 293

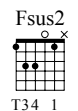


FIGURE 294

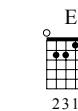
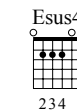
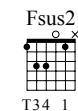


FIGURE 295

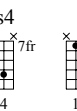
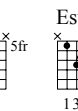
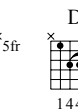
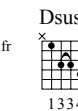
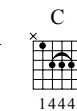
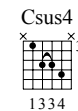
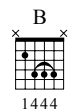
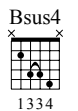


FIGURE 296

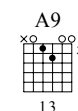
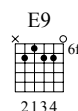
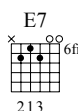


FIGURE 297 a la "The Big Empty"

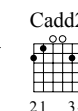
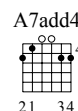
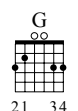
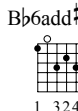


FIGURE 298 a la "Vaseline"



The Overtone Series (Harmonics)

FIGURE 299 natural harmonics (overtone series) on the low E string

